Cultural Center Calendar October, 1978

3105 Shattuck, Berkeley 849·2568

Peña Film Series: About Women
every Tuesday at 8:30 pm and Monday the 2nd, 16th & 30th
Series tickets available $6/4

Peña Exhibit: Che Guevara, the Continental Struggle

Cocina de los Andes, the Latin American restaurant at La Peña, will now be open seven days a week.

Children's Program every Wed at 10:30 am.

Wed 4 Rex Richardson will sing with the children songs written by Native American children on reservations in Arizona and California. He also will demonstrate flutes he has made from bamboo, bronze, and many different kinds of wood and fruits.

Wed 11 Cornell will give an Afro-Caribbean Dance Workshop with Caribbean instruments and the participation of the children.

Wed 18 Peter and Elite will give an experience in learning about Afro-Brazilian music and instruments.

Wed 25 The Amusement Park featuring Regina de Fortune Teller. A multi-media performance by Casey Light.

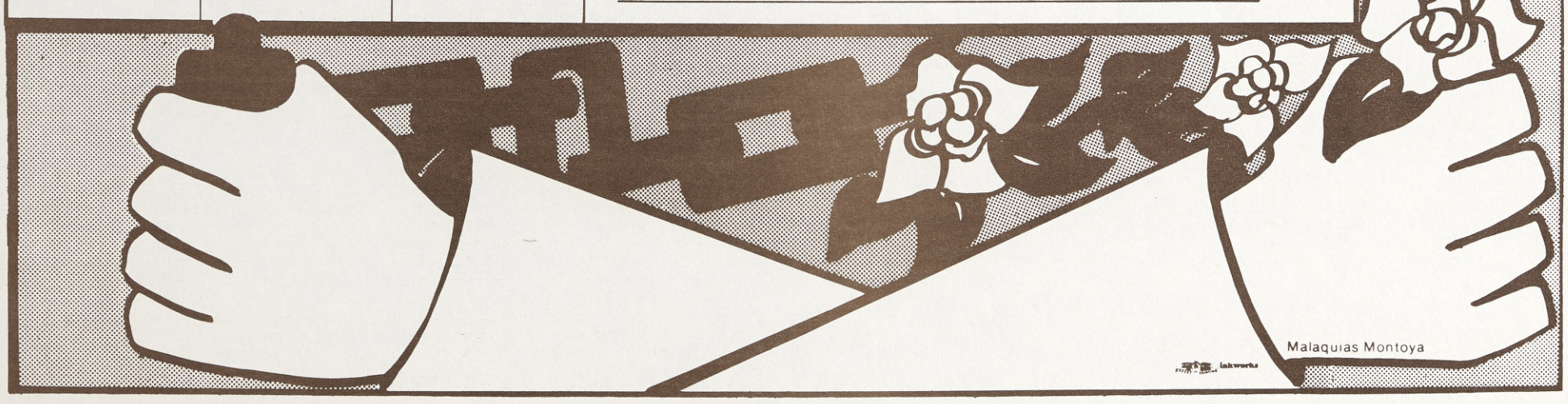
A small donation is requested for the performers.

DOM·SUN	LUN·MON	MAR·TUE	MIER·WED	JUEV·THU	VIER·FRI	SAB·SAT
1 **BAPMA 5th Anniversary Party,** come celebrate with the Bay Area Progressive Musicians on their 5th anniversary. 8 pm, donation requested.	**2** **Peña Film Showing** *Lucia* (Cuba, 1969), b/w, 160 min). The classic film by Humberto Solas which puts into perspective women's participation in Cuba's struggle for liberation during three periods of history: 1895, 1933, 1960s. 8 pm, $2	**3** **Peña Film Series** *Wedding in White by William Fruet*, 1972, Canada. An unsettling film that deals with the inadequacy of traditional sexual roles, set in an impoverished village during World War II. Winner of Best Picture of the Year, Canadian Film Awards. 8:30 pm, $2.	**4** **Benefit for Community United for Black African Liberation.** Film: *Free Namibia.* Slide show on mercenary recruitment revealing imperialist attacks on African freedom; speaker from ZANU; poetry; music by Blackberri. 7:30 pm, donation	**5** **Poetry & Music** Poet **Peter Blue Cloud** of the Mohawk Nation, & **Rex Richardson,** guitarist, composer and flautist, present readings with original music. Poems of the Indian's view of land, life & the struggle for survival; contemporary coyote stories. 8:30 pm, $2	**6** **Report from Europe: The Current Political Situation in France & Italy.** Journalist Diana Johnstone will discuss social & political developments in France since the electoral defeat of the Left and in Italy since the death of Aldo Moro. 8 pm, $2	**7** **Peña Fiesta** **Descarga Cubana** A collection of the best local musicians jamming to create some of the most exciting Cuban music ever heart at La Pena. Come early, it's going to get crowded. Going away party for Jon Otis. 9:30 pm, $3
8 **Benefit for Resistance Publications & Gaceta Sandinista** on the 11th anniversary of the death in combat of Che Guevara. A cultural & political program to raise funds to support the underground revolutionary press in Latin America. 8 pm, $2 donation	**9** **"We say NO to another US Bases Treaty"** Discussion and slide show on the implications of US military bases to the Filipino people's struggle against US imperialism. Presented by the Int'l Assoc. of Filipino Patriots. 8 pm, $1.50 donation	**10** **Peña Film Series** *My Country Occupied,* a story of a young Guatemalan woman's growth as a revolutionary. *The Woman's Film,* made by women in San Francisco Newsreel; & *She's Beautiful When She's Angry,* a guerrilla theater piece. 8:30 pm, $2	**11** **Benefit for Oct 12 Coalition.** Indian women & their role in the resistance, report on the founding conference of All Red Nations. Discussion of current government attacks, sterilization and child stealing. 8 pm, $2 donation	**12** **Fishing for Big Guns** A program on the resistance to the US Navy's use of Vieques, a small island off Puerto Rico, for target practice and military staging. Presented by the PRSC (Puerto Rican Solidarity Committee). Speakers include Carlos Zenon & Nelson Belardo of the Vieques Fisherman's Assoc. 7:30 pm, $2 don.	**13** **Peña Concert** **Augustin Rios de Moron.** *Ole!* Flamenco, Spanish gypsy guitarist-composer, recently arrived from Southern Spain, and acclaimed nationally. "A superb artist—clean technique—poetic eloquence." *John L Wasserman,* SF *Chronicle.* With accompaniment & dancers. 9 pm, $2.50.	**14** **Peña Fiesta** **Pan Fever,** a strong, moving & always growing Steel Drum Band. Quickly becoming a favorite. 9:30 pm, $3
15 **Poetry reading by Judy Grahn,** author of *A Woman is Talking to Death* and *The Common Woman,* will give her first local reading in some time, celebrating the publication by Diana Press of her collected writing to date, *Work of a Common Woman.* 8:30 pm, $2	**16** **Peña Film Showing** *Bush Mama* (US, 1975, b/w, 96 min). "The film is daring in concept and execution. It exudes not simply a documentary peek at Black life but rather delves into the depths of Black working women rising up angry, fighting back and affirming the beauty and goodness that is in us." *Nancy Clare, Unique NY Magazine.* 8:30 pm, $2	**17** **Peña Film Series** *The Shameless Old Lady* (1964), directed by Ene Allio. Madame Verthe, at 70, and after the death of her husband, rejects the plodding labor to which she has devoted herself & opts for good times. 8:30 pm, $2	**18** **Benefit for OLA Raza** *The Inevitable Confrontation, Latinos and the Law.* Music by Javier Pacheco, Los Peludos, Jose Luis Orozco & members of Flor de Pueblo. 7:30 pm, $2.50	**19** **Peña Concert** *The Balkan Pacific* The hottest new Balkan band since the Silver Strings, playing the latest (& some of the earliest) Country & Eastern Hits. Accordian, violin, assorted drums, kaval, bouzoukis, bass gadulka, guitar & a full Tamburitza Orchestra. 9 pm, $2.50	**20** **Peña Concert** **Back in the Saddle** One of the finest bluegrass, country/western bands. Music from Hank Williams, the Carters, traditional and original material. 9 pm, $2.50	**21** **Peña Fiesta** **Super Combo** An unbelievable night of Salsa featuring Benny Valarde & Cali Aleman. 9:30 pm, $3
22 **Piano Concert** A performance of keyboard music by a few excellent musicians ranging from Beethoven and Satie to jazz and protest songs. 8:30 pm, $2 donation to help buy a piano for La Pena.	**23** **Poetry & Music** **Clive Matson** reads dramatic poems on fights, love, sex, politics, body awareness and basketball; and Chris Chafe agrees, counterpoints and argues with an amazing cello. 8:30 pm, $2	**24** **Peña Film Series** *Affection* (1973, color, 100 min). An excellent study of the modern family and life in a socialist country (Bulgaria). It is notable for the way it expresses complex truths about people. Moscow gold medal winner. 8:30 pm, $2	**25** **Benefit for NICH** *Chile in the Heart* (1978, b/w, 48 min). The newest film about the Popular Unity years and the military coup in Chile. Based on a poem by Pablo Neruda and narrated by poet Allan Ginsburg. Discussion with filmmaker Allan Francovich. 7:30 pm & 9:30 pm, $1.50	**26** **Latin American Update.** A panel/forum for providing current, well informed accounts, in depth, about political events in Latin America. 8 pm, $1	**27** **Festival de la Nueva Cancion Latinoamericano,** songs of our time, music from and about the political and social movements rising from the people's struggles in Latin America and the US. Produced by the cultural workers of La Pena, with Rafael Manriquez and eter Adler. 9 pm, $2	**28** **Peña Fiesta with NATOMA** Afro-rhythms from the hottest new band in the San Francisco Bay Area. 9:30 pm, $3
29 **El Cuadro Flamenco** An electrifying Spanish dance troupe which performs with colorful, passionate artistry. An exquisite performance of Andalusian music & dance. 8:30 pm, $2.50	**30** **Peña Film Showing** *Always for Pleasure,* a film by Les Blank (58 min) "An intensive insider's look at Mardi Gras and the myriad musical traditions the annual celebration supports in New Orleans." *Joel Selvin,* SF *Chronicle.* Served with red beans & rice. 8:30 pm, $2	**31** **Peña Film Series** *The White Wall* (1975, color, 80 min, Sweden). A solid study of an everyday woman in Sweden of the 70s. The men are despicable but shown as not guilty as individuals, but merely living society's roles. 8:30 pm, $2				

If you move let us know your *old* and new address. The Post Office will not forward the calendar.

Programs are subject to change without notice.

Cocina de los Andes, the Latin American restaurant at La Peña, will now be open seven days a week.



Malaquias Montoya

La Peña
cultural center
3105 Shattuck Avenue
Berkeley, California 94705

Non-Profit Organization
U.S. Postage Paid
Berkeley, CA
Permit No. 22

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La Peña

The tradition of Peñas began in Latin America, especially in Chile and Argentina, decades ago when peasants constructed temporary huts to provide a communal space to celebrate fiestas and holidays. From the beginning they served as social centers where people could gather, converse, sing, and eat together. With the tremendous migration from countryside to city, Peñas were established in urban areas.

In Chile in the 1960s Peñas played a crucial role in the emergence of the New Chilean Song, a song of struggle deeply rooted in traditional folklore which spoke of contemporary social, economic, and political issues. The best example was La Peña de los Parra in Santiago, organized by such people as Los Parra, Victor Jara, Quilapayun, and Inti-Illimani. We follow in their spirit and example.

Since the military coup in Chile in 1973 and the dispersion of Chilean refugees throughout the world, Peñas have been created on other continents. La Peña in Berkeley is a cultural center dedicated to the diffusion of the popular cultures of Latin America. We feature nightly cultural presentations focusing on Latin America but also including events from Third World nations as well as progressive cultural forms of the US. To the best of our knowledge, La Peña in Berkeley is the first one in the US.

La Peña was organized by a group of Latin and North American people committed to the spreading of the culture of Latin America and the breaking down of artificial barriers which divide our hemisphere. Many people who share these ideals have and continue to donate their labors to La Peña. We offer our facilities at least one night per week to Bay Area community organizations for educational and fund-raising activities.

La Peña Needs a Piano

A piano is as basic to a cultural center as chairs, lighting, or sound equipment. In order to continue to provide good programing, we are asking for support in our search for a good piano. If you can donate a piano, know of one at low cost, or want to make a tax deductible contribution towards buying one, you would really be furthering La Peña's work; you can also support this effort by attending the Peña piano benefit concert on October 22, featuring a variety of piano styles.

Judy Grahn

On October 15 Judy Grahn, a poet of great depth and understanding, whose collected writing to date, *Works of a Common Woman*, will be published this fall by Diana Press, will read a combination of poetry and political philosophy. She is the author of *She Who* and *Edward the Dyke and Other Poems*, and she has created a woman's language that extends woman's power.

Oakland Feminist Women's Health Center

A benefit to help raise money to subsidize low-cost abortions for those who have been cut by Medi-Cal, October 21, 5 to 10 pm, at Epic West, 2640 College Avenue. Featured will be workshops, demonstrations, literature and speakers including Claudia Bernard of the Women's Litigation Unit. Food & drinks, mime, guerrilla theater, music by Teresa Trull, poetry by Judy Grahn. Tickets $3.50 in advance, $4 at the door. Call 444-5676 for more information.

Vieques—Fishing for Big Guns

A flotilla of small fishing boats blockaded the planned maneuvers of the US Navy and several other navy forces on a small island just off the east coast of Puerto Rico on Monday, February 6.

The military operation, called Operation Springboard, is an international training program including anti-submarine, anti-aircraft, and amphibious exercises—with a Marine Corps landing force—and practice with electronic warfare, missile firing, and other gunnery. It is the latest in a series of maneuvers conducted on or near Puerto Rico by the US military.

In previous years the use of the island of Culebra, another small inhabited island of Puerto Rico, as a missile firing range, was the subject of mass demonstrations and resistance by the Puerto Rican people. The current military maneuvers are part of the use of Puerto Rico by the colonial power which has involved a total disregard for the rights of the residents the occupation of vast parts of Puerto Rican territory by the US military, and considerable damage to property and the well being of the residents.

Vieques is an island of about eight thousand residents, many of whom are dependent on the fishing industry for their survival. Fully three-quarters of the island is under Navy control, including many of the best beaches and fishing areas. Since the Navy occupation of the island in 1941, US officials have restricted access to the waters surrounding Vieques, "allowing" the fishermen to earn their livelihood when military programs are not in operation in the area.

In addition to the constant annoyance of gun blasts and the sounds of bombing, the vibrations have caused cracks in houses, livestock do not produce eggs and milk, and the quality of the fishing catch has worsened. Unexploded bombs in the waters represent a constant danger to the fishermen.

Judith Berkan & Franklin Siegel
San Juan, PR

Always for Pleasure

"On one level, it's a fairly shabby Southern city with a touristy, almost tacky overlay. But beneath the overlay is something vital, something intimately acquainted with living and dying, that marketing cannot long disguise or distort. New Orleans has a gut-level mythic quality, a resonance unique among American cities. *Always for Pleasure* amplifies that resonance.

"The film takes you to a jazz funeral where a bass band blows dirges on the way to the graveyard, then cuts loose on the way back. It takes you to pre-Mardi Gras 'practice' parades, Mardi Gras celebrations and a St Patrick's Day parade in the white working-class neighborhoods.

"The second part of the film focuses on Mardi Gras celebrations in the black community, particularly on the annual revival of the 'black Indian' tradition, in which working-class blacks try to outdo each other in dancing, talking, and especially in the parading of handsewn Indian costumes of their own design.

"Most of all, there is an underlying sense of continuity, of an organic link with the past, that is both sobering and exhilarating, providing pleasure and responsibility."

David Armstrong
Berkeley *Barb*

Friends of La Peña:

After more than two years as an effective, positive force in the community, La Peña Cultural Center has been granted non-profit, tax-exempt status. We intend to continue our work and do still more. We need your support and attendance more than ever. We urge all of you who can to make tax-deductible contributions to La Peña. A $3 donation would cover the cost of printing and mailing the calendar for one year. A $20 donation ($10 for people without a regular income) enables us to send you una Tarjeta de Compañerismo, which will entitle you to 24 courtesy half-price admissions to La Peña-sponsored events for a year. We will, of course, continue sending the calendar to those who cannot afford to make a contribution, and we hope those of you who can donate more will assist us in our work.

Thank you for your solidarity.

QUE VIVA LA PEÑA!!

☐ Enclosed is my $ _____ tax-deductible donation to support La Peña's work.

Name _____

Address _____ City _____ State ____ Zip _____

Chile in the Heart

(48 mins, b/w). A dramatic documentary based on Pablo Neruda's last long poem, "Incitation to Nixonicide and praise for the Chilean Revolution."

This film, intended for a general audience, portrays the process of social change which was initiated under Salvador Allende's Popular Unity government, the multiple forms of US government and corporate intervention against Chile, and the response of the Chilean people to these attacks. Structured around the argument of Neruda's poem, the film combines documentary footage of Neruda, Allende and other popular figures with footage of Nixon, ITT executives and other enemies of Chile, and of the Chilean people themselves working, voting, demonstrating and defending their country. A final segment documents present repressive conditions in Chile and graphically demonstrates the continuity of Carter's policies with those of Nixon, Ford and Kissinger, "human rights" rhetoric aside. Interviews, speeches and Chilean popular music are combined with a narration of Neruda's poetry by poet Allan Ginsburg to provide continuity.

This film is the product of several years' work by filmmaker Allan Francovich and his coworkers. For Francovich, who has lived and traveled widely in Latin America, the film is both an homage to poet Pablo Neruda and to Neruda's Chile and a carefully forged weapon against the Chilean dictatorship and its US backers and instigators.

Lucia

Cuba, 1969. Produced by the Cuban Film Institute; directed by Humberto Solas. 160 min, b/w. Spanish dialog with English subtitles. *Lucia* is indeed Cuba's first film spectacular, an epic, three-part feature film dramatizing three separate periods in the Cuban struggle for liberation in order to show the participation of Cuban women in that fight. In 1895, Lucia (Raquel Reveulta) is embroiled in a tale of love and betrayal during Cuba's war for independence from Spain; in 1933, Lucia (Eslinda Nunez) leaves her middle-class family and becomes involved in the overthrow of the Cuban dictator Machado; and in the 1960s, Lucia (Adela Legra) is taught how to read and write during Cuba's literacy campaign and, as a newlywed, confronts her husband's *macho* attitudes. Each episode is filmed in a distinctive visual style which translates the spirit of each historical era, with the themes of love, death and war achieving epic proportions.

Lucia is one of those rare films that deals with the role of women in history. In its depiction of the classically *machismo* Latin culture, *Lucia* puts into clear perspective those long-standing social attitudes and customs which have determined the second-class status of women. Within this context, however, the historical progression of the three episodes emphasizes the changing role of women and shows their increasing participation in all aspects of social and political life.

She's Beautiful When She's Angry

A guerrilla theater piece on the role of women, performed at an anti-abortion rally in New York City in 1969. A beauty contestant is pressured into the roles necessary to be the "ideal woman," "a winner." 17 min, b/w.

Affection

(1973, 100 min, color). Directed by Lyudmil Staikov.

Staikov's first feature film is about those agonizing moments in a young woman's life when she turns from her family, her life as a child, to her future life as an adult. In Maria's case the struggle is exacerbated by the strong bond she has with her aunt, who fought with the partisans and is a doctor, currently a medical volunteer in North Vietnam.

Maria is continually contrasting her aunt's meaningful life with her own—and with the placid bourgeois existence of her parents. Defiantly she refuses to let her aunt's apartment be rented when it becomes obvious that the aunt has been killed. In her attempt to life as a woman, meeting men on equal terms, she is successful, but she is unable to establish any permanent relationship. Because of her mental turmoil, she fails to connect with the young man she is really interested in. When he announces he has married another, she gives him the apartment. An excellent study of the modern family and life within a socialist country, the film is also notable for the way it expresses complex truths about people.

Bush Mama

US, 1975. Directed by Haile Gerima. 96 min, b/w. *Bush Mama* marks the beginnings of a "New Black Cinema," one that breaks with the commercial stereotypes of Hollywood-oriented "Black Exploitation" films in favor of a more direct and truthful exploration of the black experience. Following the international success of his first feature, *Harvest: 3,000 Years* director Haile Gerima now gives us a powerful and realistic portrait of urban black America.

Bush Mama focuses on Dorothy, the title character, a black woman living on welfare in Watts, trying to raise her daughter while her man is in jail for a crime he didn't commit. Through Dorothy's eyes we experience the turmoil of life in the ghetto —a world of police violence, welfare offices, unemployment lines, decaying tenements, and social workers—and its impact on ghetto residents, ranging from expressions of black self-hate, or escapist fantasies generated by the oppressive reality, to a growing political awareness of the problems and the need for fundamental social change. Though scripted and professionally acted, *Bush Mama* has all the immediacy and impact of a documentary, capturing the rich, distinctive style of ghetto language, its despair as well as its humor.

My Country Occupied

The film is structured around the story of one Guatemalan woman, a youhg "mestiza" (Spanish Indian), whose husband works one a United Fruit plantation for a daily salary of twenty cents. The film shows mass strikes of workers in many plants. They are not protected by minimal labor legislation. During these strikes, Oaxaca's husband disappears and she never sees him again. As the film ends, Oaxaca has become a revolutionary and a guerrilla fighter."

Presentation by GNIB (Guatemala News and Information Bureau)

The Woman's Film

The *Woman's Film* was made entirely by women in San Francisco Newsreel, a collective effort between the woman behind the camera and those in front of it. It is a film which immediately evokes the sights and sounds and smells of working class kitchens, neighborhood streets, local supermarkets, etc., where working class women in America daily confront the realities of their oppression.

The Shameless Old Lady

1964, directed by Rene Allio. Based on the story by Bertholt Brecht. Featuring Silvie, Victor Lanous, Malka Ribovska. Madame Verthe, a 70-year-old woman, has given the major part of her life to the care of her husband and children. After the death of her husband, she rejects the plodding labor to which she has devoted herself and opts for good times.

Wedding in White

1972, 103 min., color. Directed by William Fruet. Selected as Best Picture of the Year at the 1972 Canadian Film Awards, *Wedding in White* is one of the most important Canadian films of the 1970s. Set in an impoverished village during World War II it tells the unsettling story of a young girl who is raped by her brother's army buddy and then forced to marry a middle-aged bachelor to preserve the family honor. The film deals with the inadequacy of traditional sexual roles.

The White Wall

1975, 80 min., color. Directed by Stig Bjorkman with Harriet Anderson. Best Actress Award winner. Swedish dialog. English subtitles. A solid study of an everyday woman in the Sweden of the 70s. The men in the film are mostly despicable characters, but Bjorkman tries to show them as if they are not guilty as individuals, but merely living the roles society expects.